

THE TOLEDO MUSEUM OF ART



1989-90 Annual Report

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Cover

The most important work of ancient Roman sculpture the Museum has ever acquired, this marble bust of the emperor Domitian (ruled A.D. 81-96) is a signal example of the art of portraiture perfected by the Romans. Only a handful of portraits of Domitian have survived. He was so hated that, after his assassination in 96, the Roman Senate officially damned his memory and decreed that all public statues and inscriptions bearing his name be destroyed. This is the best-preserved example that survives. Domitian was the last of Rome's first twelve Caesars, and during the first years of his reign was praised as a benevolent ruler whose vices were at least balanced by his virtues. However, the later years of his rule were filled with acts of greed, decadence, and cruelty. Vain of

his appearance, Domitian is known to have written a treatise on hair care. Ironically, the elaborately curled hair of this portrait was actually a wig concealing his baldness. The fashion of the time called for representing the sitter's actual appearance, even if the sitter was unattractive. Domitian's plump cheeks, receding chin, sneering lips, and elusive eyes are pitilessly rendered. But the highly polished modeling of the skin, contrasting with the matte drapery and locks of hair, reveals the hand of a master sculptor. (*Portrait of the emperor Domitian*, H 59.6 cm (23 7/16 in.), gift of Edward Drummond Libbey and funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1990.30)

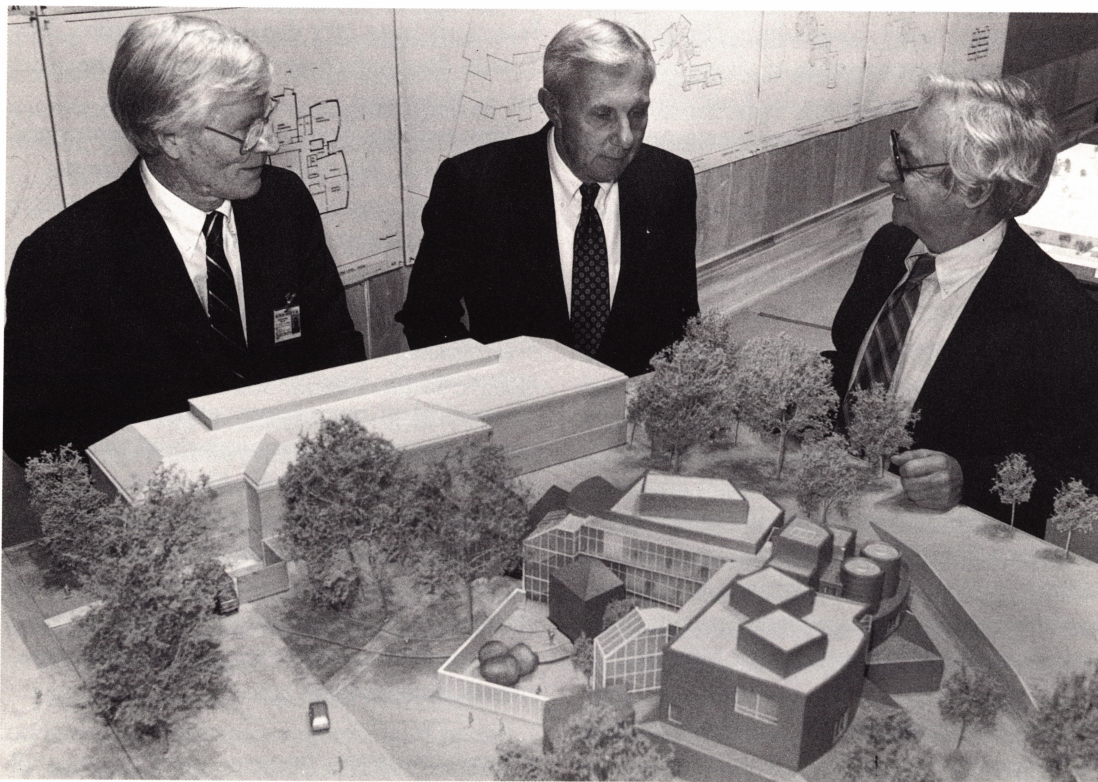
REPORT OF THE PRESIDENT

David W. Steadman became the fifth director of The Toledo Museum of Art in July 1989. He stepped into the middle of a particularly exciting time in the Museum's life as a major development campaign is progressing simultaneously with renovations involving more than half the building and plans for a new University of Toledo art building. After nine years as director of the Chrysler Museum in Norfolk, Virginia, David Steadman comes to Toledo with a reputation for high standards and innovative ideas to enhance the collections and visitors' experiences. His career in art museums has also included positions at the Frick Collection, New York; the Art Museum of Princeton University; the Galleries of the Claremont Colleges, California; and the Norton Simon Museum, Pasadena. A personal interest in Flemish and Dutch art is only the strongest of many interests that include contemporary, oriental, and classical art; decorative arts; photography; glass; and European painting generally. He plans for the

Toledo Museum to continue to be a leader in the field of education, both through its own programs and through its expanding partnership with the University of Toledo. On the following pages he will tell you what his first year has been like.

A Partnership: Education and the Arts is the name of the unprecedented joint capital campaign to raise \$19.6 million for renovation of The Toledo Museum of Art galleries and Peristyle and for construction of a new University of Toledo art building. The campaign kicked off October 18, 1989, and by the end of the fiscal year, June 30, 1990, over \$17.5 million had been raised. David K. Welles, Sr., chairman of the Partnership Campaign, expects that the campaign will meet its goal by the end of 1990.

continued on page 2...



Gathered around a model of the new University of Toledo fine arts facility stand Museum director David W. Steadman (left), University president Frank Horton (center), and architect Frank O. Gehry (right). The building will be located adjacent to the Museum's Peristyle concert hall. The design, approved by both institutions' Boards of Trustees in October and November 1990, approaches the new facility as a sculpture sitting next to the Museum building, not as a building that mimics or trivializes the existing structure. Ground-breaking will occur in spring 1991; the first phase will erect a building of approximately 51,000 square feet scheduled to be completed in time for fall 1992 classes.

**The Partnership Campaign
Steering Committee**

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Toledo Museum of Art

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University of Toledo

Over 2,300 individuals, corporations, foundations, and Museum support groups have contributed to the Partnership Campaign, including more than 300 gifts of \$1000 or more. The state of Ohio has guaranteed \$5.5 million toward the University arts facility. The National Endowment for the Arts awarded a \$700,000 challenge grant that has been matched four to one. The Kresge Foundation awarded a \$650,000 challenge grant toward Peristyle renovation. Another highlight of the campaign is a gift through the generosity of the Winkle family in memory of Harry R. Winkle to renovate the Peristyle's stage (see also p. 3). An anonymous gift of \$400,000 made it possible to improve the flow of visitors within the Museum's west wing by creating an octagonal rotunda where two main axes converge. Substantial community support for the Museum was revealed by an all Members campaign that contacted many Museum Members and selected University alumni, raising over \$460,000 from almost 2,000 individuals and families. An approach to Toledo Museum of Art staff and University of Toledo art faculty raised almost \$60,000. Perhaps most heartwarming of all gestures was \$54,100 received from the Kids' Campaign, which was run as a challenge grant with Ronald McDonald Children's Charities for the school children of northwest Ohio and southeast Michigan.

The University arts facility will house the University's Department of Art, which includes art history, studio art, and art education and has been located in the Museum since 1921. The new facility will include studios, classrooms, offices, and the Museum's Art Reference Library. In anticipation of the refurbishing that will be necessary when the Library moves into the new art building, a bequest from Elizabeth K. Hodge provides a major book endowment and partial funding for furnishing the Library.

*The Toledo Museum of Art and the National
Endowment for the Arts*

This year has been filled with controversy about the NEA on a national level. We

thought you might want to know what impact the NEA has had on The Toledo Museum of Art. Like countless other museums, large and small, the Museum is indebted to federal and state funds for projects that have enriched the lives of all visitors. Over the years, the Museum has received grant funds amounting to almost \$2.4 million from the NEA, usually in the form of challenge grants that require a match in non-Federal dollars of from \$1 to \$4 for each grant dollar received. In Toledo, the \$2.4 million received in NEA challenge grants resulted in a total of over \$7.5 million. These grants have enabled the Museum to renovate and expand its galleries (see above and p. 3), purchase contemporary art (see illus. p. 10), conserve the artistic treasures entrusted to it (see illus. p. 14), host seminars and participate in advanced art education (see pp. 9, 16-17), present performing artists (see pp. 4-5), and contribute to scholarly publications on the arts (see p. 4). The NEA has awarded grants to almost every major exhibition at the Museum since 1975, including *El Greco of Toledo* and, most recently, *Impressionism: Selections from Five American Museums*. The Toledo Museum of Art is grateful to the NEA for its generosity.

This year has been a year full of challenges and rewards. We have designed and implemented ways to make our visitors feel more welcome, our interpretive programs more effective, and our planning more responsive to a broader segment of the public, young and old. We will soon all be able to see and appreciate the benefits of two years of physical plant renovations; and, having taken part in the intense planning behind the reopening, I cannot praise highly enough the professional staff and generous volunteers. They carry on The Toledo Museum of Art's tradition of innovative programs and creative exhibitions to honor two key aspects of our fundamental mission: the care and conservation of our works of art.

Duane Stranahan, Jr.

President

November 5, 1990

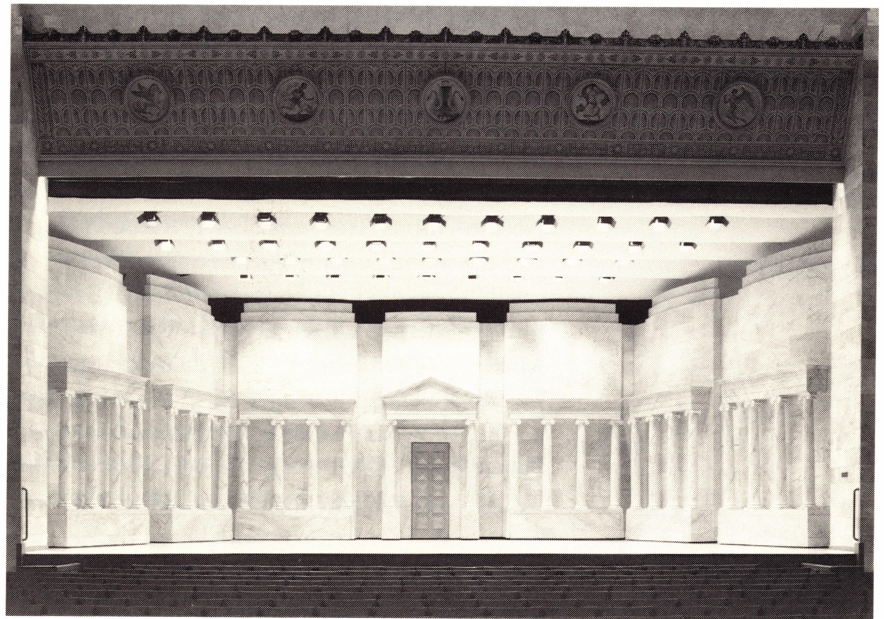
REPORT OF THE DIRECTOR

Every director works closely with four groups of people: the Board of Trustees, staff, volunteers, and the community. I have been extremely fortunate in my first year as director to be associated with very responsive people. The Board of Trustees has been very supportive, the staff creative and highly productive, the volunteers dedicated, and the community genuinely proud of its Museum. As a result, the year has for me personally been one of deep satisfaction. This report will make clear that more importantly it has been a very exciting year for the Museum.

First Renovations Completed: the Classic Court and the Peristyle

This summer the Classic Court reopened, the first gallery to have its renovation completed. The gallery was originally designed with four giant Doric columns framing and supporting a raised interior section decorated with an architectural frieze. However, the implied atrium had a translucent glass ceiling like all other galleries in the Museum. Renovation of this space created a dramatic change, as a light well has been cut upward through the ceiling and roof. The roof opening recalls an actual atrium, the room at the heart of ancient Roman houses, which was open to the sky and permitted sunlight and air (and rain) to enter, often above a pool of water. The Classic Court's light well is capped by a skylight. All through the day a shaft of natural light now enters the Court, enhancing the modeling and color of the works of art. The ceiling around the rest of the gallery has been made opaque, and the amount of track lighting has been doubled. Curator of Ancient Art Kurt T. Luckner seized this opportunity to reinstall the ancient art collections, highlighting many recent acquisitions and making the most of the splendid ancient Near Eastern, Egyptian, Greek, Etruscan, and Roman works that have been in Toledo for decades.

The first phase of renovation of the Peristyle concert hall was completed in time for the opening of the 1990-91 season. Peristyle audiences can now enjoy improved sound and visual appearance, while performers compliment the improved production facili-



ties. This first step in the renovation of the Peristyle concentrated on the stage areas. A generous grant from the Winkle family in memory of Harry R. Winkle is commemorated in the name of the Winkle Stage.

A new acoustical shell is the most visible change. Composed of seven movable towers made of plywood and steel, the shell can be moved easily into different configurations. Most of the other alterations are less visible to the audience, including a completely new stage floor, acoustically controlled smoke vents, new rigging, a fire curtain, and masking draperies.

Exhibitions

The Museum's schedule for 1989-90 centered on three exhibitions in the Canaday Gallery: *Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center*; *Baroque: Splendor and Drama*; and *Romance of the Taj Mahal*. Seven graphic arts exhibitions complemented the shows, introduced visitors to trends in contemporary art, and celebrated the 150th anniversary of the invention of photography. See also pp. 8-9.

An extraordinary effort was the planning for the exhibition, *Impressionism: Selections from Five American Museum*. The Toledo

The Ionic columns and faux marble facades of the new acoustical shell towers are only the most visible change in the renovated Peristyle. The Winkle Stage now delivers a clearer, brighter sound to every corner of the concert hall.

continued on page 4...

Museum of Art was one of five museums that formed a consortium to share their Impressionist and Post-Impressionist art. The exhibition's first venue was the Carnegie Museum of Art, Pittsburgh; it then traveled to the Minneapolis Institute of Art; the Nelson-Atkins Museum of Art, Kansas City; and the Saint Louis Art Museum before coming to Toledo in September 1990. Each museum helped with the work. The Toledo Museum provided the general administrator for the consortium, Roger M. Berkowitz. Associate Professor Marc S. Gerstein of the Department of Art of the University of Toledo selected the objects and wrote the catalogue. Toledo also contributed the services of Joan Babkiewicz, who prepared a successful grant application; Crist Bursa, who coordinated the shared museum store merchandise; Rose M. Glennon, who coordinated the creation of interpretive materials and educational programs; William Hutton, curatorial liaison with the catalogue author; and Sandra E. Knudsen, who coordinated production of the catalogue.

Collections

Works of art added to the collection this year are listed starting on p. 10. A marble bust of the Roman emperor Domitian (illus. cover) may be considered the highlight of the year; it can be seen in the renovated Classic Court.

Every year the Museum is indebted to generous individuals who give works of art to the collections. In 1989-90 there were several notable donors to the graphic arts collection: Molly and Walter Bareiss (books); the Apollo Society (drawings, illus. p. 10); Harold Boeschstein, Jr., John and Dorothy Clement, Frederick P. and Amy McCombs Currier, Mary and Tom Field, Dorothy M. Price (photographs); and Anne Marie Trincherro (prints). The decorative arts collection benefited from the kindness of Mr. and Mrs. Marvin S. Kobacker (illus. p. 11). The paintings collection was enhanced by Dr. and Mrs. John T. Chiles (illus. p. 19). Over fifty donors made gifts to the Art Reference Library, notably Stephen V. Foster, Newton H. Johnson, and memorials to Judith Epstein.

Glass at The Toledo Museum of Art

The Museum took a major step in renewing its commitment to a strong program in nineteenth- and twentieth-century glass by appointing Davira S. Taragin as curator. Formerly curator of twentieth-century decorative arts and design at the Detroit Institute of Arts, Ms. Taragin is primarily responsible for expanding the collection and presentation of twentieth-century glass, with particular emphasis on studio glass. The Museum is also involved in two glass collection catalogue projects: Kenneth M. Wilson is nearing completion of his manuscript of the catalogue of the American glass, while E. Marianne Stern is writing the catalogue of the Roman and early Byzantine glass.

Conservation

In 1989-90, five visiting conservators performed inspections and advisory consultations, as well as short-term treatments of works on paper, paintings, and metalwork. Major treatments of paintings by Robert Feke, Jean Marc Nattier, Jan Gossaert, and Jusepe de Ribera were begun or completed during the year. Sixteen Islamic ceramic objects are currently being treated thanks to a National Endowment for the Arts matching funds grant (illus. p. 14). Also Dr. and Mrs. Allan B. Kirsner and Mrs. A. Lewis Bentley generously contributed funds for the conservation of graphic arts and books.

Performing Arts

A new box office system was installed in January to provide a central ticketing service for exhibitions, performances, and public programs. Reserved seat and general admission tickets can be developed for any space, and it is possible to generate timed admission tickets for widely popular exhibitions such as *Impressionism: Selections from Five American Museums*.

The 1989-90 Peristyle series enjoyed sold-out audiences for every performance. The series opened to the crisp, baroque sounds of the English Concert conducted by Trevor Pinnock. An entertaining evening of music

from the Renaissance to contemporary popular sounds was performed by the Empire Brass. The Hungarian State Folk Ensemble presented a colorful ethnic dance program accented by the music of orchestra and chorus. Conductor Kitaenko led the Moscow Philharmonic Orchestra in a program of Russian composers performed with exciting warmth and style. The season concluded with charismatic flutist James Galway performing with the Tokyo String Quartet.

Community Outreach

The Museum Education Department has increasingly emphasized its work with teachers. Cooperative programs with the University of Toledo and Bowling Green State University reach hundreds of elementary, junior high, and senior high teachers every year. See also pp. 16-17.

The Ohio Bell Foundation awarded the Museum a grant used to develop and implement a training program for Museum staff and volunteers to heighten awareness and provide information that will help make visits by people with disabilities pleasurable and thus encourage return visits. Judy Weinberg coordinated this project for the Museum's Department of Human Resources, with the assistance of a volunteer advisory committee of representatives from the Sight Center; the University of Toledo; several Museum Trustees; the visually and hearing impaired communities; Barrier Free Toledo; BOOST (Building On Our Strength Together); the Epilepsy Center; and Goodwill Industries Rehabilitation Center.

The Department of Art of The University of Toledo at The Toledo Museum of Art

After three years of research and planning, the department initiated a studio major in photography. The department's first study abroad program took 26 students to England in July 1990. Enrollment increased to 40 art history majors, 140 art studio majors, and 70 art education majors in 1989-90, further burdening the already cramped studios and classrooms. Use of the Art Reference Library also increased—32% since last year—due to the

additional art history classes offered. University and Museum staff, therefore, welcomed opportunities to be involved in space planning for the new University art building being designed by architect Frank O. Gehry, as discussed pp. 1-2.

The department's reputation for excellence in teaching was recognized with the University of Toledo's Outstanding Teacher award, presented to Professor Diana Attie. Scholarship opportunities for talented and academically gifted students were expanded by the Susanna L. Clement Scholarship Fund, established to provide a four-year scholarship annually to an incoming freshman.

Funding Support

In addition to the all-consuming work of the Partnership Campaign (see pp. 1-2), the Department of Development and Public Information deserves particular credit for expanding the membership of the Business Council and the President's Council. In addition, a record number and amount of grant funding were received: \$350,000 to support special projects and programs. And two new Toledo Museum of Art satellite programs were added in Monroe County, Michigan, and the Archbold area. Planned gifts continue to grow with more than \$1.75 million identified and developed this past year.

Behind the Scenes

A large portion of staff energy this year has gone into the planning of three major projects: the *Impressionism: Selections from Five American Museums* exhibition; the reinstallation of all the galleries, scheduled to open in summer 1991; and the creation of the new University of Toledo art building, scheduled to open in fall 1992. The staff is small in numbers but large in creative thinking and productivity. All of us who care about the Museum are very much in their debt and we will soon enjoy the fruits of this planning.

David W. Steadman
Director
November 1, 1990

1989-90 AT A GLANCE

Service

- 262,637 individuals visited the Museum
- 105 Art Docents and Music Docents gave 2,618 tours to 42,360 students and adults
- 1,280 volunteers contributed over 55,200 hours to all phases of Museum operations, including 40 information desk volunteers
- 195 individuals and 14 groups / classes visited the Print Study Room
- 8,226 people used the Art Reference Library, borrowing 5,245 books
- 51,650 people attended 12 Peristyle and Sunday Free Concerts, 13 Gallery Gigs, 2 Members exhibition preview parties, 3 behind-the-scenes tours of the renovations, the annual Members Forum, a Libbey Circle Tea, a Museum Partners reception, and the first Museum Ball honoring Major Donors among a total of 140 special events held for Members or community groups
- 1,584 individuals attended lectures, symposia, seminars, and demonstrations
- 50 works of art were loaned to 16 different exhibitions hosted by 29 different museums in the United States and Japan
- 89 works of art were loaned to the Museum from 13 different lenders for display in the galleries or in association with exhibitions
- 78 full-time and 159 part-time staff members were employed by the Museum

Membership and Development

- Almost 8,000 Museum Members in all categories contributed approximately \$2.5 million to support the daily operating expenses of the Museum
- 39 new members were added to the President's Council and 7 new members to the Museum Partners, bringing the total President's Council membership to 333 and the Museum Partners to 124

- 191 Museum Members participated in ArTravel trips to Spain, Toronto, San Francisco, Detroit, Columbus, and Akron, donating a total of \$8,500 to the Museum
- \$335,738 was contributed to the Museum by private and corporate foundations, as well as state and federal funding agencies, for special projects advancing many programs at the Museum
- 130 members of the Business Council contributed over \$450,000 to support Museum programs
- \$843,465 received from the National Endowment for the Arts and the Ohio Arts Council and matched with \$2.3 million in contributions

Operations

- \$88,412 retail sales profit from the Museum Store
- \$18,500 profit given to the Museum by the Art Museum Aides, who staff the Collector's Corner sales gallery
- In order to maintain 43 galleries, 12 classrooms, and a 200,000 sq. ft. building on the 26 acres of grounds, the following were used:
- 5,000,000 kilowatt hours of electricity
- 32,000,000 cubic feet of natural gas
- 6,000 light bulbs
- 7,200 lbs. rock salt / ice melter
- 2,400 lbs. lawn fertilizer

Right: Taken from the tower of Notre Dame Cathedral about 1860-65, this photograph shows the recently completed spire, designed by Viollet-le-Duc, the architect in charge of the cathedral's restoration. Beyond the spire can be seen the Ile Saint Louis and the eastern section of Paris. The Toledo Museum acquired this historic print by French photographer Charles Marville (1816-ca. 1879) in honor of the 150th anniversary of the invention of photography in 1839. Marville is noted for his picturesque Paris views, documenting the city's old architecture as well as the new construction and dramatic changes to its urban landscape. (Charles Marville, *View of Paris from the Roof of Notre Dame*, 36.9 x 49.2 cm [14 1/2 x 19 3/8 in.], gift of Edward Drummond Libbey, 1990.4)



EXHIBITIONS AND RELATED PROGRAMS

Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center
September 10-October 29, 1989

Featuring over 180 early American works, this exhibition was assembled from the renowned folk art collection of Colonial Williamsburg, Virginia. Born of innovation and ethnic tradition, these pieces from the eighteenth to the twentieth centuries revealed an American tradition of non-academic expression in art. Organized by The Colonial Williamsburg Foundation with The Trust for Museum Exhibitions, Washington, D.C. The Timeframes series *Just Plain Folk* complemented the exhibition, offering lectures by leading authorities on folk art and a *Folk Sampler Festival* that attracted 850 visitors.

Wanderlust: Work by Eight Contemporary Photographers from the Hallmark Photographic Collection

August 20-October 1, 1989

Exotic images of India, Afghanistan, Egypt, the Arctic North, China, and Japan by American-based photographers Linda Connor, Ed Grazda, Richard Pare, Stuart Klipper, Mitch Epstein, Rosalind Solomon, Lois Conner, and Lee Friedlander evoked wonder to visitors. Organized by the Hallmark Collection, Kansas City, Missouri.

Artists of the Book: A Facet of Modernism
September 2-October 22, 1989

Books made between 1985 and 1988 revealed current trends in the art of the book: some traditional, others innovative in format, typography, illustrations, and binding. Organized by the Boston Athenaeum and circulated by the New England Foundation for the Arts. A two-day *Book Arts Workshop*, September 9-10, 1989, with artists Lynne Avadenka and Susan Skarsgard and Curator of Graphic Arts Marilyn Symmes, took place in conjunction with the exhibition. The program was sponsored by the Writer's Resource Center of Toledo, The Toledo Museum of Art, the Toledo Poet's Center, and the Arts Commission of Greater Toledo.

Visions Exposed: Photographs from The Toledo Museum of Art and a Midwestern Private Collection

October 7-November 5, 1989

In honor of the 150th anniversary of the invention of photography in 1839 and in recognition of Photography Month in neighboring Michigan, the Museum featured highlights from its own collection and a Midwestern private collection. One hundred and fifty photographs were displayed, dating from the 1840s to the present, including works by William Henry Fox Talbot, Julia Margaret Cameron, Eadweard Muybridge, F. H. Evans, Eugène Atget, André Kertész, Edward Weston, Imogen Cunningham, Ansel Adams, Henri Cartier-Bresson, Garry Winogrand, and Joel Sternfeld.

Figuratively Speaking: Drawings by Seven Artists

November 11, 1989-January 7, 1990

Fifty-six drawings by contemporary artists Magdalena Abakanowicz, Betty Goodwin, Bryan Hunt, A. R. Penck, Mia Westerlund Roosen, Judith Shea, and John Walker redefined the figurative presentation of the human form. Organized by the Neuberger Museum, State University of New York at Purchase.

A Page in Time: Treasured Books from The Toledo Museum of Art Collection
January 13-June 3, 1990

This exhibition featured eighty examples of the art of the book from the fifteenth century to the present, selected to show key examples of the Western heritage of the printed word and history of ideas. The survey began with a leaf from the Gutenberg Bible (about 1456) and the great Nuremberg Chronicle (1493). Also included were major examples of books printed by Aldus Manutius, William Caxton, Benjamin Franklin, and William Morris, including the Kelmscott Chaucer, printed in 1896. Modern illustrated books by Pierre Bonnard, Pablo Picasso, Henri Matisse, Jasper Johns, and Jim Dine were highlights created in this century.

Baroque: Splendor and Drama, 1600-1750

December 10, 1989-March 18, 1990

During the last thirty years the Toledo Museum has developed impressive collections of European art of the seventeenth and early eighteenth centuries, a period whose art is called Baroque. Over 100 works of elegant and sumptuous art of the Baroque period were selected from those taken off display during the west wing renovations and arranged to examine themes that crossed commonly observed boundaries of nationality and medium. *The Ideal and the Real: Baroque Art*, a Timeframes symposium (see illus. to right), and performances on the Museum's Dutch cabinet organ were programs in conjunction with the exhibition.

Meryon's Paris: Prints and Drawings from The Toledo Museum of Art Collection
January 27-April 29, 1990

Charles Meryon (1821-1868), the great French etcher of Paris landmarks and street scenes during the 1850s and 1860s, ranks among the most important cityscape artists in the history of printmaking. This exhibition included 100 etchings and drawings, as well as a few autograph manuscripts, all drawn from the Museum's collection, which ranks among the world's major Meryon repositories. Jay Fisher, curator at the Baltimore Museum of Art, spoke on "Printmaking in 19th-Century France: Renaissance and Revolution" March 3, 1990.

The Romance of the Taj Mahal

April 29-June 24, 1990

The Mogul emperor Shah Jahan built the Taj Mahal as the mausoleum for his beloved queen Mumtaz Mahal after her death in 1631. This exhibition of 200 objects was the first attempt to examine the building and its context. Exquisite miniature paintings, architectural elements, jewelry, and sophisticated works of jade, ivory, and glass, carpets, and textiles revealed the luxurious court of Shah Jahan. A second theme was the Taj Mahal's fascination for and influence on later generations, illustrated through architectural models, paintings, drawings, and photographs. Organized by the Los Angeles



County Museum of Art. On May 6 the Taj Mahal Smithsonian Weekend lecture by Milo C. Beach, director of the Arthur M. Sackler Gallery and the Freer Gallery of Art, described life at the court of Shah Jahan. Sunday, May 20, the Museum presented *India Festival Day* (see illus. p. 16), simultaneously celebrated at Franklin Park Mall. The festival offered demonstrations of contemporary Indian crafts and fashions; tours of the exhibition; videotapes on the Taj Mahal; classical and folk music from India; dance performances by members of the local Indian community; and authentic Indian cuisine.

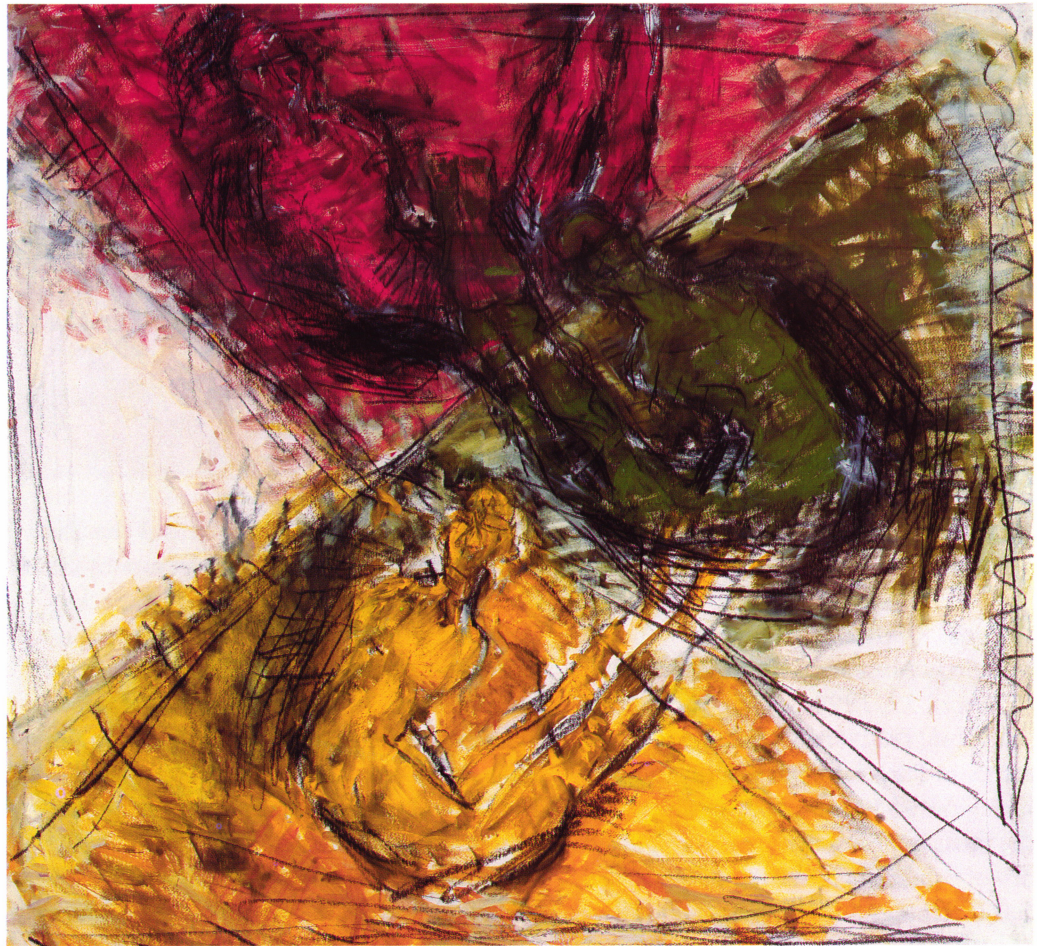
Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987

May 5-July 1, 1990

This retrospective featured 150 photographs by Lee Friedlander, an artist who more than any other of his generation shaped contemporary American photography. Since the 1960s, Friedlander has been an unflinching social critic as a street photographer "snatching bits" of American life he found in the urban scene. Organized by the Seattle Art Museum with support from the National Endowment for the Arts and PONCHO (Patrons of Northwest Civic, Cultural, and Charitable Organizations). A May 5 lecture by Rod Slemmons, curator from the Seattle Art Museum, examined Friedlander's work.

Museum director David W. Steadman (right), talks with two of the speakers at a two-day symposium, *The Ideal and the Real: Baroque Art*, sponsored jointly by The Toledo Museum of Art and the Department of Art of the University of Toledo on March 16-17, 1990. Three distinguished art historians, Richard E. Spear, Oberlin College (center); Ann Sutherland Harris, University of Pittsburgh; and Donald Posner, Institute of Fine Arts, New York University (left), gave lectures that prompted lively discussion. The symposium was held as a Timeframes event to accompany the exhibition *Baroque: Splendor and Drama, 1600-1750*.

Figures tumble against a background sectioned into areas of bright red, green, white, and yellow. Since the 1980s Susan Rothenberg's paintings have been infused with bright color and flickering bravura brushwork. Her current interest is the figure in motion. In this drawing, made in 1989, the artist's dazzling brushstrokes and use of color enliven the picture surface and suggest a charged, energetic motion like that of a spinning pinwheel. Susan Rothenberg, Eric Fischl, and Terry Winters rank among the most talented artists of the contemporary American art world. Four of their recent drawings were generously given to the Museum in 1989 by the Apollo Society, the donors' group founded in 1986 to assist the acquisition of art for the Museum's collections. These Apollo Society gifts greatly enhance the Museum's growing contemporary drawing collection and complement the holdings of contemporary paintings, sculpture, prints, and books. (Susan Rothenberg, *Untitled*, 88.9 x 96.8 cm [35 x 38 1/8 in.], gift of the Apollo Society, 1990.6)



Accessions 1989-90

African Art

- Ghana (Asante Group, Akan Peoples), *Fertility Figure (Akuaba)*, wood, beads, glass, string and metal wire, late 19th century, gift of Edward Drummond Libbey, 1989.110

American Glass

- Boston and Sandwich Glass Works (Massachusetts), *Wine Glass*, engraved glass, ca. 1880-1887, gift of Sandra E. Knudsen, 1989.124

Architectural Elements

- Designed by Oscar B. Bach (American, 1884-1957) for Bach Products, Inc., *Pair of Doors*, steel, bronze and silver, 1925, Museum Purchase, 1990.27 a,b

Books and Manuscripts

- Ian Anull (Swiss, born 1948), *1000* (sandpaper book), screenprint and lithography, 1974, Mrs. George W. Stevens Fund, 1990.42
- Ian Anull (Swiss, born 1948), — • —, offset, 1987, Mrs. George W. Stevens Fund, 1990.48
- Carol June Barton (American), *Everyday Road Signs*, silkscreen and offset, 1988, gift of The Toledo Museum of Art Library League, 1989.117
- Barbara Bloom (American, born 1951), *The Reign of Narcissism-Guide Book*, offset, 1990, Mrs. George W. Stevens Fund, 1990.47
- Ken Currie (British/Scottish, born 1960), *Story from Glasgow*, linocut, 1989, Mrs. George W. Stevens Fund, 1990.22
- Agnes Denes (American, born Hungary 1938), *Book of Dust*, offset, 1989, Mrs. George W. Stevens Fund, 1990.51

- André Derain (French, 1880-1954), *L'Enchanteur Pourrissant* (by Guillaume Apollinaire), woodcut, 1909, Mrs. George W. Stevens Fund, 1989.125
- Jim Dine (American, born 1935), *Glyptotek*, intaglio and letterpress, 1988, Mrs. George W. Stevens Fund, 1990.19
- Kazuo Hosaka (Japanese) and Ralph Gunther Mohnnau (German), *Kyoki no hana*, letterpress and Japanese brush writing with collage, gift of Molly and Walter Bareiss, 1989.126
- Ronald King (English, born Brazil 1932), *Antony and Cleopatra* (by William Shakespeare), screenprint and letterpress, 1979, Mrs. George W. Stevens Fund, 1990.38
- Martin Kippenberger (German, born 1953), *Das Ende Der Avantgarde*, silkscreen, 1989, Mrs. George W. Stevens Fund, 1990.15

- Martin Kippenberger (German, born 1953), *Input - Output*, offset, 1989, Mrs. George W. Stevens Fund, 1990.39
- Martin Kippenberger (German, born 1953), *Michael*, offset, 1989, Mrs. George W. Stevens Fund, 1990.40
- Martin Kippenberger (German, born 1953), *Psychobuildings*, offset, 1988, Mrs. George W. Stevens Fund, 1990.41
- Barbara Kruger (American, born 1945), *My Pretty Pony* (by Stephen King), lithography, silkscreen and letterpress, 1988, Molly and Walter Bareiss Art Fund, 1989.109
- Sol LeWitt (American, born 1928), *Lignes en Quatre Directions....*, offset, 1983, Mrs. George W. Stevens Fund, 1990.49



The elegantly restrained Chippendale style of late eighteenth-century Philadelphia is exemplified by this mahogany side chair. Particularly notable are the crisply carved rococo open cartouche, the subtly integrated leaf forms to either side, the vitality and liveliness of the design and carving of the back splat, and the sculpturally convincing ball-and-claw feet. The chair is attributed to Thomas Affleck (1740-1795), who was born in Scotland but came to America at the age of 23 with his own copy of the 1762 edition of Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, which became the standard for the sophisticated school of cabinet- and chair-making in Philadelphia. Affleck had clients among Philadelphia's most influential citizens and in 1794 was commissioned to construct furniture for Congress Hall. (Thomas Affleck [attributed to], *Side Chair*, H 95.4 cm [37 9/16 in.], gift of Mr. and Mrs. Marvin S. Kobacker, 1989.111)

- George Maciunas (American, born Lithuania, 1931-1978), *Flux Paper Events*, mixed media, 1976, Mrs. George W. Stevens Fund, 1990.45
- Brice Marden (American, born 1938), *Tu Fu* (by Kenneth Rexroth), etching, offset and letterpress, 1987, Molly and Walter Bareiss Art Fund, 1990.18
- Enid Mark (American, born 1932), *An Afternoon at Les Collettes*, lithography and letterpress, 1988, Mrs. George W. Stevens Fund, 1989.112
- Scott McCarney (American), *Memory Loss*, offset, 1988, Mrs. George W. Stevens Fund, 1990.37
- Phyllis McGibbon (American) and Barbara Tetenbaum (American, born 1957), *A Chronology of Important Events*, lithography and letterpress, 1989, Mrs. George W. Stevens Fund, 1990.36

- Josef Felix Muller (Swiss, born 1955), *Buttermilchseife*, offset, 1989, Mrs. George W. Stevens Fund, 1990.46
- Hermann Nitsch (Austrian, born 1938), *Das Orgien Mysterien Theater 80. Aktion* (The Orgies Mysteries Theatre. 80th Action), offset, Molly and Walter Bareiss Art Fund, 1989.113
- Maria Nordmann (American, born Germany 1943), *De Sculptura: Works in the City*, offset, 1986, Mrs. George W. Stevens Fund, 1990.52
- Howardena Pindell (American, born 1943), *Art Crow / Jim Crow*, photo etching and letterpress, 1988, Mrs. George W. Stevens Fund, 1990.8
- Robert Ryman (American, born 1930), *Nohow On* (by Samuel Beckett), aquatint, Mrs. George W. Stevens Fund, 1989.119

- Clarissa Sligh (American), *Reading Dick and Jane with Me*, offset, 1989, Mrs. George W. Stevens Fund, 1990.44
- Ingeborg Strobl, *Mit den kleinen Wolfen heulen*, offset, 1989, Mrs. George W. Stevens Fund, 1990.50
- Jake Tilson (British, born 1958), *Breakfast Special*, mixed media, 1989, Mrs. George W. Stevens Fund, 1990.43 a-e
- Claire Van Vliet (Canadian, active in U.S., born 1933), *Aunt Sallie's Lament* (by Margaret Kaufman), letterpress, 1988, Mrs. George W. Stevens Fund, 1989.118
- Christopher Wool (American, born 1955), *Black Book*, offset, 1989, Mrs. George W. Stevens Fund, 1990.14

Ceramics

- Designed by William J. Dodd (American, 1862-1930) for Teco Pottery, The Gates Potteries, *Vase*, glazed earthenware, ca. 1904, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1990.23

Drawings

- Eric Fischl (American, born 1948), *Untitled*, oil on paper, 1989, gift of The Apollo Society, 1990.5
- Loic le Groumellec (French, born 1957), *Untitled*, gray-black ink wash on paper, 1988, Winthrop H. Perry Fund, 1989.114
- Barnett Newman (American, 1905-1970), *Untitled*, brush and ink on paper, 1946, gift of Edward Drummond Libbey, 1990.7

Barnett Newman (1905-1970), a major New York School abstract artist who rose to prominence in the years immediately following World War II, is best known for his large paintings of intense color intersected by a stripe. One of only 83 drawings made by him, this work of 1946 reduces image-making to basic vertical brushstrokes of ink. The black striations look a bit like a veil or curtain interrupted by a startling white beam of light, which is actually the white of the paper. This drawing explores, via a disciplined minimal artistic vocabulary, the theme of cosmic creation which began with the separation of light and darkness. This important drawing provides the Museum's collection with a pivotal link between traditional representational art and modern abstraction. (Barnett Newman, *Untitled*, 60.3 x 44.5 cm [23 3/4 x 17 1/2 in.], gift of Edward Drummond Libbey, 1990.7)



- John Obuck (American, born 1946), *Untitled*, pencil, black ink wash and linseed oil (?) on paper, 1989, gift of Edward Drummond Libbey, 1990.24
- Susan Rothenberg (American, born 1945), *Untitled*, oil and charcoal on paper, 1989, gift of The Apollo Society, 1990.6
- Edward Ruscha (American, born 1937), *Different O's*, dry pigment and acrylic on paper, 1989, gift of Edward Drummond Libbey, 1990.11
- Robin Utterback (American, born 1949), *Untitled* (#342), black ink on paper, 1989, gift of Edward Drummond Libbey and Frederick B. and Kate L. Shoemaker Fund, 1990.29
- Terry Winters (American, born 1949), *Untitled* (#5), charcoal on paper, 1989, gift of The Apollo Society, 1990.12

- Terry Winters (American, born 1949), *Untitled* (#9), charcoal on paper, 1989, gift of The Apollo Society, 1990.13

Furniture

- Designed by Charles Eames (American, 1907-1978) for Herman Miller, *Side Chair*, formed black wire and padded charcoal leather, ca. 1951, gift of Rhoda L. and Roger M. Berkowitz, 1990.55
- Attributed to Thomas Affleck (1740-1795; worked in America, 1763-1795), *Side Chair*, mahogany, ca. 1763-1795, gift of Mr. and Mrs. Marvin S. Kobacker, 1989.111

Greek and Roman Art

- Greek, *Strigil*, bronze, 4th century B.C., gift of an anonymous donor, 1989.128

- Roman, *Portrait of the emperor Domitian*, marble, late 1st century A.D., gift of Edward Drummond Libbey and funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1990.30
- Roman, from northern Europe, *Cup*, earthenware with slip decoration, early 3rd century A.D., gift of an anonymous donor, 1990.9

Near Eastern Art

- Persian, *Incense Burner in the form of a Bird*, cast, chased and pierced bronze with engraved decoration, late 11th - early 12th century (Seljuk Period), gift of Edward Drummond Libbey, 1989.115

Paintings

- Richard Bosman (American, born India 1944), *11:05 to Chicago*, oil on canvas, 1983, gift of Dr. and Mrs. John T. Chiles, 1989.116

Photography

- Antonio Beato (English, born Italy, ca. 1825-1900), *Temple at Luxor*, albumen print, ca. 1880, gift of Frederick P. and Amy McCombs Currier, 1989.130
- Samuel Bourne (English, 1834-1912), *Timeball and Observatory at Kowloon*, albumen print, ca. 1880, gift of Frederick P. and Amy McCombs Currier, 1989.132
- Giacomo Brogi (Italian, 1822-1881), *Pisa, Area Del Campo Santo*, albumen print, ca. 1880, gift of Frederick P. and Amy McCombs Currier, 1989.129
- Manuel Alvarez Bravo (Mexican, born 1902), *Frida Kahlo*, gelatin-silver print, ca. 1936, Winthrop H. Perry Art Fund, 1990.21
- Linda Butler (American, born ca. 1948/49), *Magic Garden, Aichi-ken, Japan*, gelatin-silver print, 1987, Frederick B. and Kate L. Shoemaker Fund, 1990.16



The twelve reticulated leaves around this earthenware vase are attached only at their bases and on the neck, so that they stand free of the pot for much of its height. Made about 1904, the vase's matte green glaze is both naturalistic and evocative of oriental porcelains. Teco Pottery's shapes, with their individuality of construction, were created in the spirit of the forms used by architects associated with the Prairie School. (Designed by William J. Dodd for Teco Pottery, Gates Potteries, *Vase*, H 29.7 cm [11 11/16 in.], gift of Florence Scott Libbey in Memory of her Father, Maurice A. Scott, 1990.23)

- Robert Capa (American, born Hungary, 1913-1954), *Spanish Loyalist Fighters Become an Army*, vintage gelatin-silver print, ca. 1937, Frederick B. and Kate L. Shoemaker Fund, 1990.25
- Susanna L. Clement (American, 1956-1988), *Blue Door in Archway*, C print, ca. 1984, gift of John and Dorothy Clement in honor of Susanna L. Clement, 1989.120
- Susanna L. Clement (American, 1956-1988), *Doorway and Chair with Turquoise Cushion*, C print, 1984, gift of John and Dorothy Clement in honor of Susanna L. Clement, 1989.121
- Susanna L. Clement (American, 1956-1988), *Blue Red Window*, C print, 1984, gift of John and Dorothy Clement in honor of Susanna L. Clement, 1989.122
- Susanna L. Clement (American, 1956-1988), *Untitled Triptych, Paris, C* print, 1988, gift of John and Dorothy Clement in honor of Susanna L. Clement, 1989.123 a-c
- Eugene Cuvelier (French, ca. 1830-1900), *Barbizon Landscape in the Snow*, salt print, ca. 1855-1860, gift of Edward Drummond Libbey, 1990.10
- Jed Devine (American, born 1944), *Untitled (Apples in Colander)*, palladium print, 1988, gift of Mary and Tom Field, 1990.35
- Edouard(?) Durandelle (French, active 1866-1888), *Le Nouvel Opera de Paris Sculpture Ornementale, Plate 7*, albumen print, 1876, Frederick B. and Kate L. Shoemaker Fund, 1990.3
- Christine Fletcher (American, active early 20th century), *Full Measure (Still-Life with Grapes)*, vintage silver print, 1920s, Frederick B. and Kate L. Shoemaker Fund, 1990.17
- French(?), *Factory Interior*, France, cyanotype, ca. 1900, Frederick B. and Kate L. Shoemaker Fund, 1990.1
- Lynn Geesaman (American, born 1938), *Roadside Near Melun, France*, gelatin-silver print, 1988, Harold Boeschstein, Jr. Fund, 1989.106
- Pettus Kaufman (American, 20th century), *Utensil Still Life*, vintage gelatin-silver print, 1930s, Frederick B. and Kate L. Shoemaker Fund, 1990.26
- Sally Mann (American, born 1951), *Jessie at Five*, gelatin-silver print, 1987, gift of an anonymous donor and the Harold Boeschstein, Jr. Fund, 1989.105
- Mary Ellen Mark (American, born 1940), *Mother Teresa, Shishu Bhawan, Calcutta*, gelatin-silver print, 1980, gift of Dorothy M. Price, 1989.107
- Charles Marville (French, 1816-ca. 1879), *View of Paris from the Roof of Notre Dame*, albumen print, ca. 1865, gift of Edward Drummond Libbey, 1990.4
- Tony Mendoza (American, born Cuba 1941), *Ernie in a Desk Drawer*, gelatin-silver print, 1985, Harold Boeschstein, Jr. Fund, 1989.104
- Duane Michals (American, born 1932), *Magritte with Hat*, gelatin-silver print, 1965, gift of Dorothy M. Price, 1990.54

Conservation, enhancing the aesthetic quality and physical well-being of the collections, is an essential part of the Museum's mission. Sixteen examples of eleventh- to thirteenth-century Islamic ceramics are currently being treated thanks to a National Endowment for the Arts matching funds grant. The brilliantly decorated jugs, dishes, and bowls will be shown for the first time in decades, together with other important Islamic works, in the renovated and reorganized west wing of the Museum to open in summer 1991. (Persia [Gurgan Province], *Bowl*, Diam 22.1 cm [8 11/16 in.], gift of Edward Drummond Libbey, 72.82)



- John Thomson (Scottish, 1837-1921), *Tickets, The Card Dealer*, woodburytype, ca. 1877-1878, Frederick B. and Kate L. Shoemaker Fund, 1990.2
- Andrew Young (Scottish, late 19th century), *Wellingtonia Gigantea, in the Pleasure Grounds, Mugdrum*, woodburytype, ca. 1890, Frederick P. and Amy McCombs Currier, 1989.131
- Various European artists, *41 cartes de visite*, 19th century, gifts of Frederick P. and Amy McCombs Currier, 1989.62-.102

Prints

- Frans Crabbe van Espleghem (Dutch, ca. 1480-1553), *Scenes from the Life of St. John the Baptist*, woodcut, ca. 1522, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.28
- Fritz Eichenberg (American, born 1901), *The Steps*, wood engraving, 1934, gift of Anne Marie Trinchero, 1989.127
- Frans Floris I de Vriendt (Flemish, ca. 1518/19-1570), *Victory Surrounded by Captives and Trophies*, etching, 1552, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.34

- After Jacob II de Gheyn (Dutch, 1565-1629), *Currus Veliferi Illustrissimi Principis Maruitii...*, engraving, ca. 1612, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.32
- Donald Judd (American, born 1928), *Untitled*, two woodcuts, 1989-1990, gift of Edward Drummond Libbey, 1990.31 a, b
- Matt Mullican (American, born 1951), *Untitled*, portfolio of 16 etchings and aquatints, 1988, gift of Edward Drummond Libbey, 1990.20 a-t
- Arnulf Rainer (Austrian, born 1929), *Marie Antoinette*, drypoint, 1989, Frederick B. and Kate L. Shoemaker Fund, 1989.103

- David Vinckboons (Flemish, active in Amsterdam, 1576-ca. 1632), *Beggawoman with Two Children*, engraving with drypoint, 1604, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1989.108
- Robert Wilson (American, born 1941), *Alcestis*, portfolio of nine lithographs, 1987, Molly and Walter Bareiss Art Fund, 1990.53 a-i
- Reinier Nooms, called Zeeman (Dutch, ca. 1623-1667), *Quelque Navieres (Some Ships or Sailing Vessels)*, series of eight etchings, 1652, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.33 a-h



Dictated by the Akan ideal of female beauty, the flat, disk-like head of this sculpture is an exaggerated expression of the custom of gently modeling an infant's cranium to create a high, oval, and slightly flattened forehead. This figure belongs to a group of abstract, disk-headed wooden forms known as *akuaba*, meaning "Akua's child," from Ghana. Such figures were carved and then carried by women to overcome infertility and to assure the safe delivery of a healthy child. This *akuaba* is unusual because it has a fully sculpted, naturalistic body. The rings on the neck are a convention for the rolls of fat that signify beauty and prosperity. The scarification marks on the cheeks are for decoration, as well as for protection against convulsions. (Ghana [Asante Group, Akan Peoples], *Akuaba*, H 29.2 cm (11 1/2 in.), gift of Edward Drummond Libbey, 1989.110)

CREATIVE RESPONSE: THE MUSEUM AS A LEARNING LABORATORY

Creative Arts Programs

The Toledo Museum of Art is the home of an internationally recognized, innovative art program for children. Successful classes presented by the Early Childhood Program in 1989-90 included *Gift of the Nile*, *Paint and Play a Rainbow*, *Once Upon a Safari*, *A Dragon Under the Drawbridge*, and *BIG and little*. Musical activities, live musical performances, and the opportunity to create American folk art projects, Thanksgiving table decorations, and elegant gift boxes for holiday surprises were offered in *Short and Suite* and *Accent on Art*, hands-on workshops for the young child with an adult companion. *Family Share-A-Tours* provided fun and instruction for the whole family with 45-minute tours on selected Sundays.

Energy-packed *Youth Studio Classes* were attended by 1,679 students in grades kindergarten through high school during summer, fall, winter, and spring. *Holograms*, a special summer course, was perhaps the first in the U.S. to offer this mysterious and fascinating photographic process to grades 9-12 and adults, taught by Michael Athanas from the Physics Department of Carnegie Mellon University. Special opportunities for deserving students were provided through children's scholarships and a special outreach collaboration with the Boys and Girls Clubs.



A young visitor contemplates her hand, decorated with *mehendi*, the Indian tradition of painting the hands of brides for good luck. Almost 1,500 visitors came to the Museum for *India Festival Day*, held in conjunction with the exhibition *Romance of the Taj Mahal*.

The Museum's first annual *Kids' Day* for grades 1-6 was presented on December 28, 1989. Art gallery games and projects, music, storytelling, films, and a behind-the-scenes tour for grades 4-6 highlighted the day.

Classes for adults included *Beginning*, *Intermediate*, and *Independent Glassblowing*, as well as courses and open studios in photography.

Teacher Workshops

Planned Uncertainty in Teaching Aesthetics: A Symposium for Art Teachers on February 24, 1990, was sponsored by the Department of Art of the University of Toledo in cooperation with the Museum Education Department and focused on curriculum strategies, gallery ideas, and imaginative writing experiences. Another jointly sponsored workshop, *The American Spirit—A Summer Workshop on Art Education*, was held for 26 teachers June 27 through July 7, 1989. It focused on selected works in the Museum's American art collection and included gallery lectures, lab experiences, and field trips. Participants explored teaching strategies that incorporate studio activities, art history, art criticism, aesthetics, and architectural history. The teacher workshop, *American Pleasures / American Treasures*, taught early childhood and elementary teachers what in American art appeals to young children. *American Adventures*, for junior high and high school teachers, offered participants the opportunity to study the Museum's outstanding American art collection and to participate in a hands-on studio experience that demonstrated painting techniques. A *Seminar for Area School Volunteers* focused on ways for the volunteers who take reproductions of art into the classroom to talk about art with young people.

Friday Fare offered free 20-minute talks each Friday at 12:30 p.m., focusing on works of art in the Museum's collections, or a Gallery Gig concert in the Cloister performed by local musicians. Among the 1989-90 topics presented were *Treasures of American Folk Art*, *The Architect's Dream*, and *Truisms: Jenny Holzer's Sign*. Senior Arts Discovery Workshops offered senior adults a gallery visit followed by a studio experience on the second Friday of the month. Topics included *Passionate Treasures from the Middle Ages*, *Romance of the Taj Mahal*, and *Jacob Lawrence's Barber Shop*.

Performing Arts

A new Early Childhood Concert series, *One, Two, Three*, presented by Food Town, featured outstanding performers and played to sellout audiences. Three programs were scheduled: Roger Sams, who entertained with original songs and folk music performed on the autoharp and guitar on November 26; WordWinds, a trio that combines words with the sounds of the flute, oboe, and other

instruments performed on January 20; and the Song Sisters, music teachers from Ann Arbor, Michigan, who charmed young and old alike with their versatility on a number of instruments, on March 25.



Experimenting with new ways of integrating the arts into their curricula, over 300 teachers attended the art museum portion of the *Arts Unlimited Summer Workshop* in June 1990. Sponsored by Bowling Green State University in collaboration with the Lincoln Center Institute of New York, *Arts Unlimited* trains classroom teachers to combine the resources of teaching artists in the classroom with concerts and museum visits in a year-round adventure for their students.



An exuberant group of high school students in a Museum summer class present their teacher, Greg Johnson (fifth from left) with a collage portrait.

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The mystery and drama of detective stories in comic strips, movies, and other popular media are called to mind by this painting. Although the quickly brushed, stark image depicts only a handgun falling from a speeding train, Richard Bosman's paintings and prints often portray the perpetrators and victims of crime and other catastrophes, all in an exaggerated, cartoon-like style. Bosman's powerful representations can trigger the viewer's subcon-

scious fears and inner conflicts at the same time as they are entertaining, which may explain why he has emerged during the past decade as an important contributor to the resurgence of narrative painting in the United States. (Richard Bosman, *11:05 to Chicago*, 153 x 152.2 cm [60 1/4 x 60 1/8 in.], gift of Dr. and Mrs. John T. Chiles, 1989.116)

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Museum Aides Ruth Meyers (left) and Jean Voss preen in borrowed silks and ribbons of the Colonial period before welcoming Members to the opening preview of the *Treasures of American Folk Art* exhibition on September 8, 1989. The Aides are a Museum service group that runs the annual Museum Membership campaign and the Collectors Corner, as well as filling many host duties.

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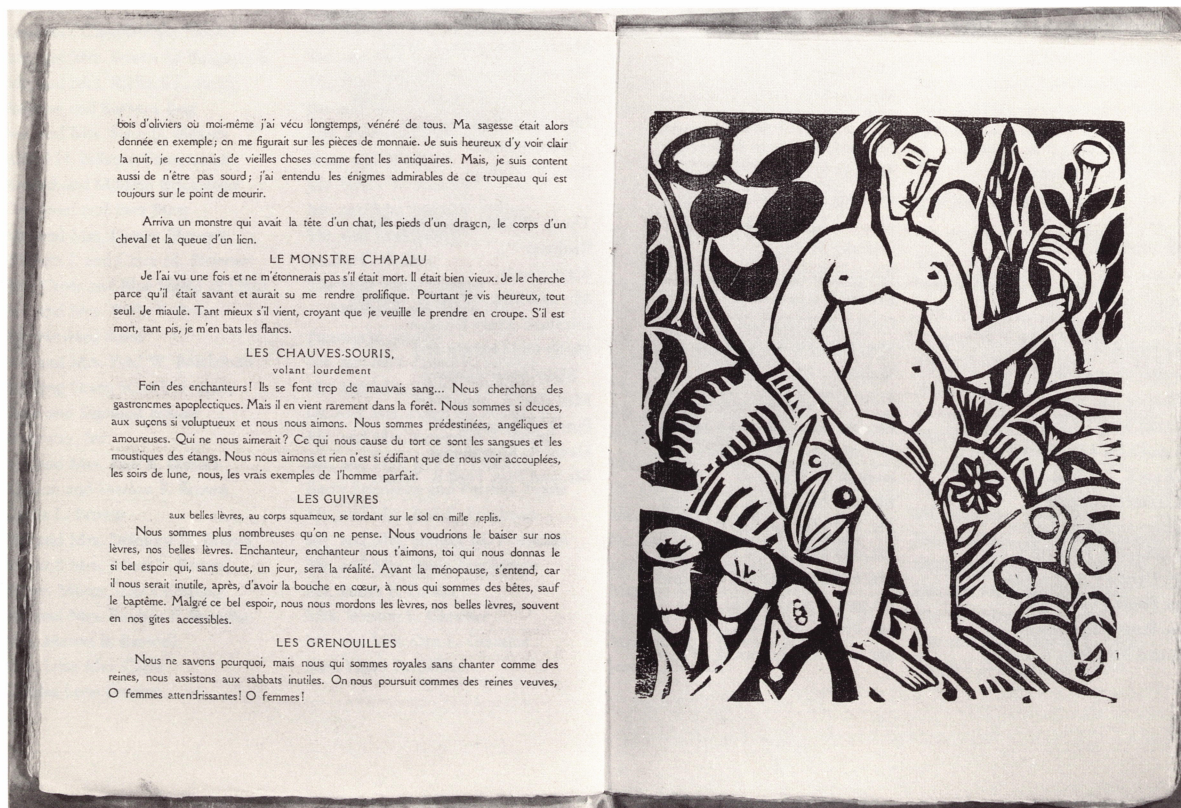
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One of thirty-one illustrations by André Derain (1880-1954) for the book *L'Enchanteur Pourrissant* by Guillaume Apollinaire, this woodcut exemplifies Fauve style. Published in 1909, the book became a model for later *livres d'artiste*. Apollinaire's bizarre story tells of the enchanter Merlin, moldering in his forest grave under the spell of Vivian, the Lady of the Lake. This acquisition brings another masterpiece to the Museum's important modern illustrated book collection, donated by Molly and Walter Bareiss in 1984. (André Derain, illustration for *L'Enchanteur Pourrissant*, page size 27 x 20.3 cm [10 5/8 x 8 in.], Mrs. George W. Stevens Fund, 1989.125)

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The Business Council is comprised of those businesses who annually contribute \$750 or more. This new program is an effort by the Museum to expand its base of understanding and support by the business community of the Museum's operations and programs.

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Volunteer Usher Jean M. McAuley greets arriving members of the audience for a Peristyle Series concert. Mrs. McAuley also donates many hours as a Special Service Volunteer at the Information Desk in the Grove Place Lobby.

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Explaining why the granite sculpture of pharaoh Tanwetamani does not have a head, Museum Docent Posie Huebner transports a group of children into the life of ancient Egypt.

Volunteers and Special Service Groups

The Toledo Museum of Art volunteer program was officially certified in August 1989 for a three-year period. Certification is awarded in accordance with nationally recognized standards and guidelines as developed by the Voluntary Action Center of United Way of Greater Toledo for excellence in volunteer program management. Approximately 1,280 volunteers were involved in 55,200 hours of support.

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Challenged by the Museum's collection, the Docent class of 1988 participated in over 150 hours of classroom and gallery instruction before touring with student and adult groups. Here, Charles Russell, Marilyn Morrow, and Paula Tuschman enjoy the camaraderie of adults learning.

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Eve Hartman
Deanna J. Harwell
Joan Hassel
Elna Hatcher
Carole Hayes
Mary O. Henry
Jon Hetman
Gayle Herron

Betty Hidalgo
Patricia Holmes
Carolyn Horst
Mary Clare Jenks
Edith Johnson
Maria Karmol
Jean Kenyon
Carole Kiroff
Bertha Kolb
Betty Kozak
Pearlia Kynard
Patricia Lambert
Cindy Lange
Jean Lange
Rose Lenga
Amy Lesniewicz
Jackie Lucarelli
Zula Mackinder
Heidi Mann
Jacqueline Markus
Jean M. McAuley
Eleanor Menton
Ruth E. Might
Erika Miller
Kenneth A. Miller
Louise B. Nagy

Laurie Nepstad
Donna Niehous
Patricia Nyhan
Carol Orser
Eleanor Partis
Susanna Patrick
Jill Patterson
Linda Pawlecki
Patricia Pietras
Alisha Plants
June Popper
Helen Ramey
Alicia Regueyra
Jo Reiser
Helen Roberts
Ruth Rudinger
Marjory R. Rusgo
Harmon J. Rusgo
Jennifer Samson
Beth Schalles
Jean Schwier
Eleanor Seifried
Betty Sherman
Gertrude Shoemaker
Bernice Siegel
Jean Silletti

Lois Skaff
Madeleine Smith
Mary E. Snively
May Stober
Evelyn Stoll
Sarah Strong
Jeanne Sutphin
Jennifer Straub
Bonnie Taylor
Mari Tischler
Barbara VanWalbeck
Ethel L. Walden
Barbara Walker
Jane Watson
Judy Weinberg
Marion Weinberg
Josephine Wenzler
Linda White
Rebecca Wilhoyte
David Williams
Barbara Wolfe
Marcia Woolf
Joy Wray
Nancy Young

Volunteer Ushers

Norene Adams
Marie R. Adkins
Colleen Archer
Carol Ardner
Alice Baker
George Bard
Elizabeth Bauerschmidt
Jackie Bernard
Elnor Black
Evelyn R. Brown
Pat Brunner
Sr. Cecilia Buchman
Nancy Churchill
Janet M. Clark
Shirley Jean Clay
Hortense H. Clemons
Carol J. Coats

Nancy Connair
Timothy Connair
Nancy De la Garza
Erma Dee
Norene Drewicz
Zelda Durham
Colette Egner
Faye Fenwick
Gene Finnegan
Sally Finnegan
Wink Fox
Thelma Fuller
Sr. Mary K. Garvin
Jane Gleespen
Naomi Goings
Judith B. Gottlieb
Scott Hamaker
Stephanie Hansen

Elna Hatcher
Marilynn Hazard
Doris Ice
Paul Jomantas
Marie Fehr Kerscher
Virginia Knapp
Sr. Annette Langenderfer
Pat Ligibel
Ted Ligibel
Kay A. Madigan
Irene M. Martin
Anita E. Mason
Jean McAuley
Phyllis Morton
Ethel Moyer
Juergen Mudrow
Charles S. Napp
Carolyn Nies

Rosemary O'Brien
F. Sinclair Oswald
Michael Peatee
Pauline Pervin
Frederic Pinkus
Rachel V. Pollock
Sharon L. Price
John Rainey
Alice Ralston
Marjorie Reas
Catherine Ruby
Carol Ruch
Louise Schlatter
Joan Schmitz
Sue Schroeder
Rosie Sexton
Rosemarie Shaffer
Richard Sheckler

James Sielicki
Ralph E. Smith
Jane Spencer
Frances E. Spring
Joanna Suter
Ann Brook TenEyck
James TenEyck
Charles Tepe
Eunice E. Thom
Renee Thompson
Sr. Laurene Toeppe
Kathleen Traynor
Christina L. Vargo
Beverly Wallen
Ruth Mary Westmeyer
Audrey Wilson
Patricia Wilson
Edythe Wingerter

FINANCIAL REPORT

To save space and to provide more explanation, the format of the Museum's financial report is no longer presented in balance sheet format. An audited report on the year's financial results can be obtained on request from the Museum's Assistant Director for Operations, John S. Stanley.

The Museum ended fiscal year 1989-90 with an operating fund balance increase of about \$4,000 on income, net of transfers, of \$6.404 million and expenses of \$6.400 million. These figures are inclusive of special projects, which are not part of the normal operating budget. The pie charts presented below show the sources and uses of income; the column graphs show longer term trends.

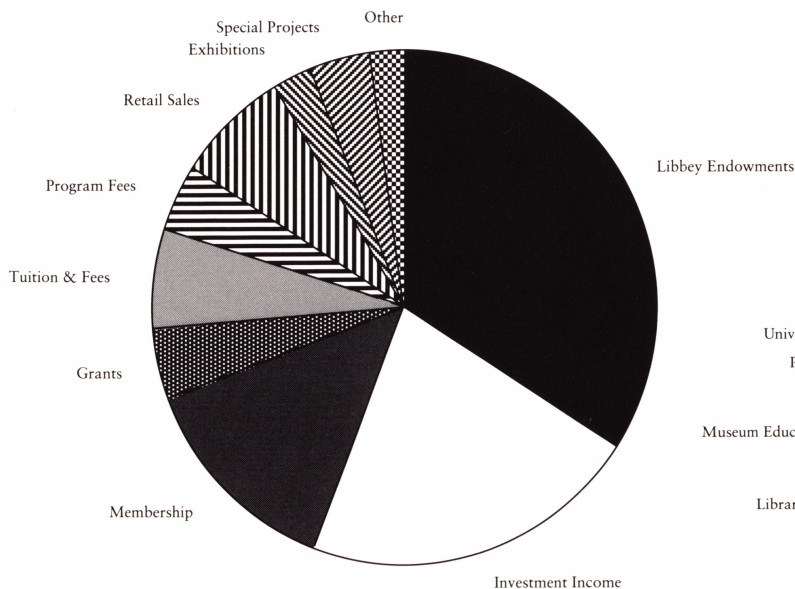
The Financial State of the American Museum

The financial state of museums in the United States is in great turmoil today. Art museum administrators around the country almost universally agree that the financial squeeze is on. This industry, like many not-for-profits in the community, faces an enormous financial challenge in the coming decade. How The Toledo Museum of Art will face this challenge is now being determined. To a great extent, the financial problems have been brought on nationwide, over the last ten to fifteen years, by five factors:

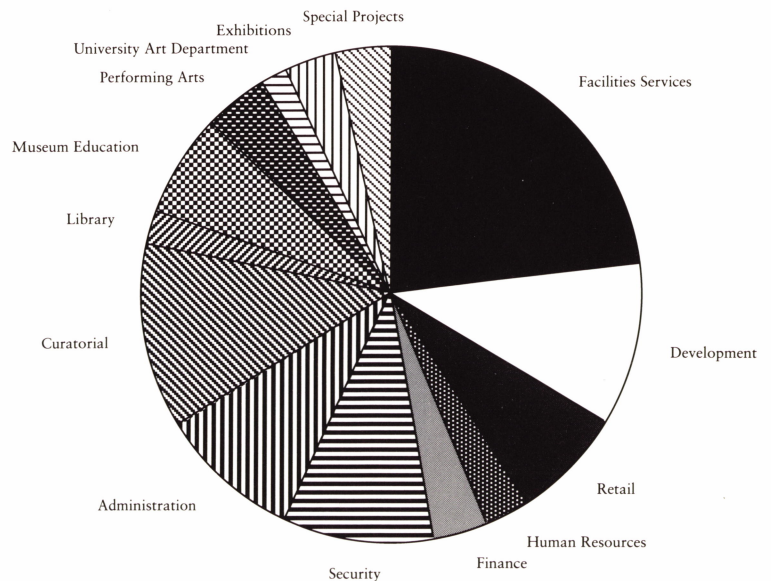
1. The false expectation that the bull market of the 1980s would continue in perpetuity.
2. The false expectation that the spectacular increases in attendance, which fuel growth, would also continue in perpetuity.
3. A cutback in government funding at all levels: local, state, and federal.
4. Over expansions and commitments made without properly determining how these capital and programmatic projects would be funded over the long term.
5. An incredible increase in the competition for philanthropic dollars, caused by fewer dollars being chased by more fundraisers.

continued on page 28...

Museum Income Sources, Fiscal 1989-90



Museum Expenses by Department, Fiscal 1989-90



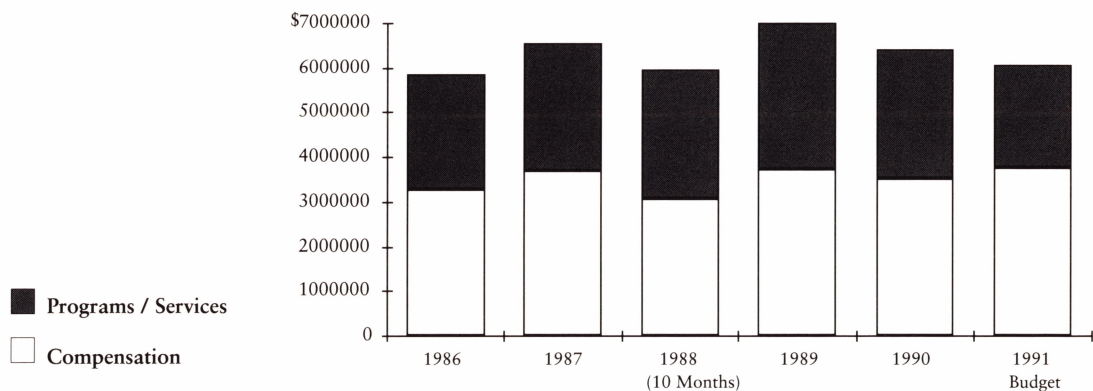
Prospects for the Museum's Financial Future
The exciting, and very necessary, capital projects underway at the Toledo Museum are well covered in this annual report (see esp. pp. 1-5). Over the last few years, as the Museum has shifted from planning to implementing physical changes, it has also shifted from physical to fiscal planning. Through fiscal planning, though at times very painful, we aim to avoid future problems.

Over the next several years the Museum is projecting flat budgets. By limiting operational growth, we plan to grow the endowments by at least the rate of inflation. This strict planning will help to mitigate dependence on bull markets, ever increasing attendance, and government support for on-going operations. In planning for the recent renovation

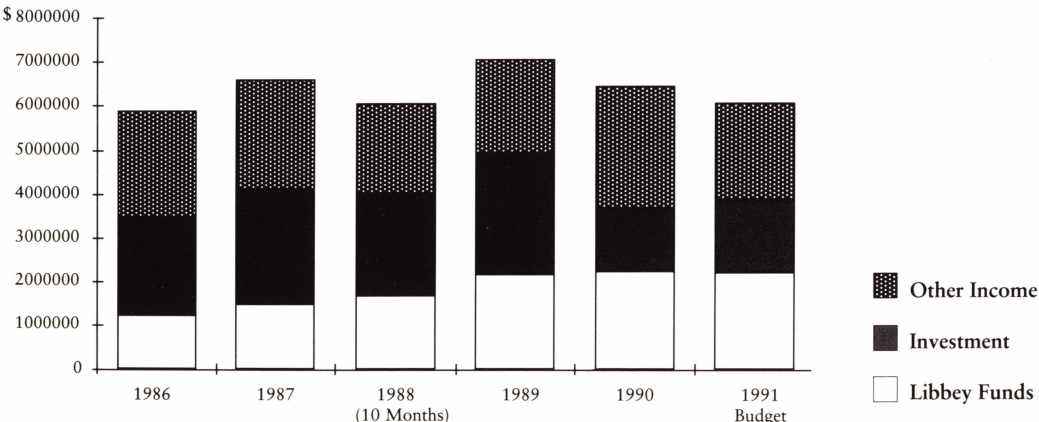
and expansion, for instance, we took into account the long-term effect on the operating budget. We hope the care taken in the management of the Museum's resources will continue to reinforce the faith of our generous contributors.

In short, in our financial planning the Museum has attempted to turn the five negative factors listed above into positive factors. The next several years will be as financially difficult as the last few, but we are confident they will lead to a strong Museum for the future.

Museum Expenses by Category, 1986-1991



Museum Income Sources, 1986-1991



THE TOLEDO MUSEUM OF ART STAFF LIST 1989-90

Administration

David W. Steadman, *Director*
Roger M. Berkowitz,
Deputy Director
Dennis Stefanacci,
*Director of Development and
Public Information*
John S. Stanley,
Assistant Director for Operation

Director's Office

Mykk Gauger, *Administrative
Assistant to the Director*
Joan Leiter, *Records Secretary*
Timothy Simmons, *Coordinator of
Graphic Design*
Sandra Swartz, *Graphic Design
Assistant*

Programs and Collections

Curatorial

Robert F. Phillips, *Chairman,
Curatorial Department*
Roger M. Berkowitz, *Curator of
Decorative Arts*
William Hutton, *Senior Curator*
Kurt T. Luckner, *Curator of
Ancient Art*
Marilyn Symmes, *Curator of
Graphic Arts*
Davira S. Taragin, *Curator of 19th
and 20th Century Glass*

Steven Frushour, *Associate
Coordinator of Exhibitions*
Patricia J. Whitesides, *Registrar*
Steven Nowak, *Assistant Registrar*
Lee Mooney, *Registrarial Secretary*
E. Marianne Stern, *Guest Curator
of Roman Glass*
Sandra E. Knudsen, *Coordinator of
Publications*
Elizabeth Barry, *Publications
Assistant*
Darlene Lindner, *Administrative
Assistant*
Becky Oles, *Curatorial Secretary*
Tina Trettin, *Curatorial Secretary*
Amy Timar, *Technical Assistant*
Thomas Loeffler, *Technical
Assistant*
Jeff Boyer, *Technical Assistant*
David Cutcher, *Art Packer/Handler*
Wayne Cutcher, *Assistant Art
Packer/Handler*

Library

Anne O. Morris, *Head Librarian*
Joan L. Sepessy, *Associate Librarian*
Sharon Scott, *Cataloger*
Margaret Buhl, *Library Assistant*
Marilyn Czerniejewski, *Library
Technician*
Anne Marie Trinchero, *Library
Clerk*
Carolyn Putney, *Slide Curator*
Maureen Blake, *Slideroom
Assistant / Photographer*
Leslie Adams, *Slideroom Technician*

Museum Education

Rose M. Glennon, *Chairman,
Museum Education*
Claire Schaefer, *Assistant
Chairman, Museum Education,
Creative Arts Education*
Anne Stellwagen, *Assistant
Chairman, Museum Education,
Gallery Education*
Melanie Findling, *Coordinator,
Early Childhood Education*
Julie Schnell-Madden, *Coordinator,
Youth Studio Programs*
Amy Dennison-Tansey, *Coordinator,
Music Education*
Robert Schira, *Coordinator of
Public Programs*
Spencer Cunningham, *Supervisor of
Photography Studio*
Leonard Marty, *Supervisor of Glass
Studio*
Marilyn Mavis, *Coordinator,
Museum Education Services*
Vivian Fitzgerald, *Class Registrar*
Norma Joyce, *Museum Education
Secretary*
Theresa Shultz, *Scheduler*
Sharon Cox, *Scheduling Assistant*
Edna Dombi, *Impressionism
Scheduling Assistant*
Ann Trinchero, *Audio-Visual
Specialist*

Additional Museum

Education Instructional Staff

Mike Athanas
Tracey Bacon
Judy Beck
Andrea Ballast
Trish Bobak
Barbara Britsch
Walter Chapman
Lydia Chojnacki
John Cook
David Curry
Robin Dakin
Rosanne Deutsch
Julie Draeger
Molly Drew
Carolyn Duncan
Tom Durnford
Diane Dwyer
Lynn Ethington
Elizabeth Fetterman
Sheilah Fried
Jill Fritz
Ellen Fuller
Judy Genone
Denise Harris
Jim Hightower
Sandy Jacomini
Rochana Junkasem
Barbara Karrick
Cindy Lammiman
Terry Linares
Anna Marty
Jenni McKarns
Nanette Meyer
Julie Richardson

Roger Sams
David Saygers
Bev Shadle
Kathi Shea
Beth Sheets
Jim Sherlock
Gertrude Shoemaker
Bernella Spencer
Ann TenEyck
Yvonne Vercellotti
Kay Weprin
David Wolfe
Dan Zawojski

Performing Arts

Joyce Smar, *Manager of Performing
Arts*
Annette Baker, *Performing Arts
Assistant*
Ann Mather, *Box Office Supervisor*
Irene Martin, *Head Usber*
Phyllis Morton, *Assistant Head
Usber*
Virginia Knapp, *Assistant Head
Usber*
Paul Jomantas, *Assistant Head
Usber*
David Saygers, *House Manager*
Peggy Bicanovsky, *Ticket Seller*
Leigh Cattran, *Ticket Seller*
Jodi DiPofi, *Ticket Seller*
Anna Macke, *Ticket Seller*
Shari Ressel, *Ticket Seller*

Development and Public Information

Development Office

Joan Babbiewicz, *Manager of
Development*
Cynthia Rimmelin, *Coordinator of
Membership Services*

Phyllis Driggs, *Coordinator of
Membership Campaign*
Kathy Pawloski, *Administrative
Assistant*
Angela Weber, *Computer Operator*
Jane Bonner, *Development Secretary*
Mary Breymaier, *Development
Secretary*

Public Information Office

Barbara Van Vleet, *Public
Information Officer*
Hollace Taylor, *Administrative
Assistant*

Special Events

Yanula Stathulis, *Coordinator of
Special Events*

Operations

Finance

Steven Flower, *Controller*
Kim Osborne, *Accounting
Manager / Fund Accountant*
Jennifer Buckley, *Accounting /
Audit Clerk*
Nancy Hasselkus, *Accounts Payable
Clerk*
Kathy Molnar, *Cash Receipts
Clerk / Secretary*
Dawn Pieron, *Data Entry Clerk*

Human Resources

Robert J. Oates, *Manager of
Human Resources*
Diann Tohle, *Assistant Manager of
Human Resources*
Barbara Broer, *Coordinator of
Volunteer Services*
Connie Ryan, *Payroll Clerk*
Judy Weinberg, *Outreach
Coordinator*

Facility Services

George Hartman, *Superintendent*
Jan Muir, *Administrative Assistant*
Terry Mulkey, *Maintenance Chief*
Clayborn Arnett, *Maintenance
Assistant*

Gerald Collis, *Maintenance
Assistant*
Richard Gurzynski, *Head
Groundskeeper*
Leonard Veil, *Groundskeeper*
Russell Curry, *Utility Worker*
John Friedman, *Utility Worker*
Joseph Gillard, *Utility Worker*
Phillip Johnston, *Utility Worker*
Michael McCarthy, *Utility Worker*
James Thayer, *Utility Worker*
John Wachholz, *Utility Worker*
Nancy Dermeyer, *Supervisor of
Administrative Services*
Virginia Heban, *Administrative
Services Helper*
Patricia Lark, *Mailroom Supervisor*
Carol Cappelletty, *Mailroom
Clerk / Relief Operator*
Ethel Lark, *Mail Services Clerk*
Mary Wachtley, *Data Entry Clerk*
Margaret Nero, *PBX Operator*
Lisa Keyes, *Weekend PBX
Operator*

Retail Areas

Dorothy Tomasik, *Art Supply Store
Supervisor*
Pat Lambert, *Art Supply Store
Assistant*
Crist Bursa, *Supervisor of*

Merchandising Services
Jeanne Lesniewicz, *Museum Store
Inventory Clerk*
Kathy Olejniczak, *Museum Store
Stockperson*
Suzanne Griffith, *Museum Store
Weekend Supervisor*
Jeannette Sabo, *Museum Store
Salesclerk*
Lisa Baron, *Outside Sales
Consultant*
Julia Robertson, *Outside Sales
Consultant*
Eleanor Partis, *Museum Store
Clerk/Typist*
Susan McHugh, *Collectors' Corner
Coordinator*
Eileene Rafferty, *Collectors' Corner
Assistant*
Amy DeStazio, *Collectors' Corner
Clerk*
Alisha Plants, *Collectors' Corner
Clerk*

Security

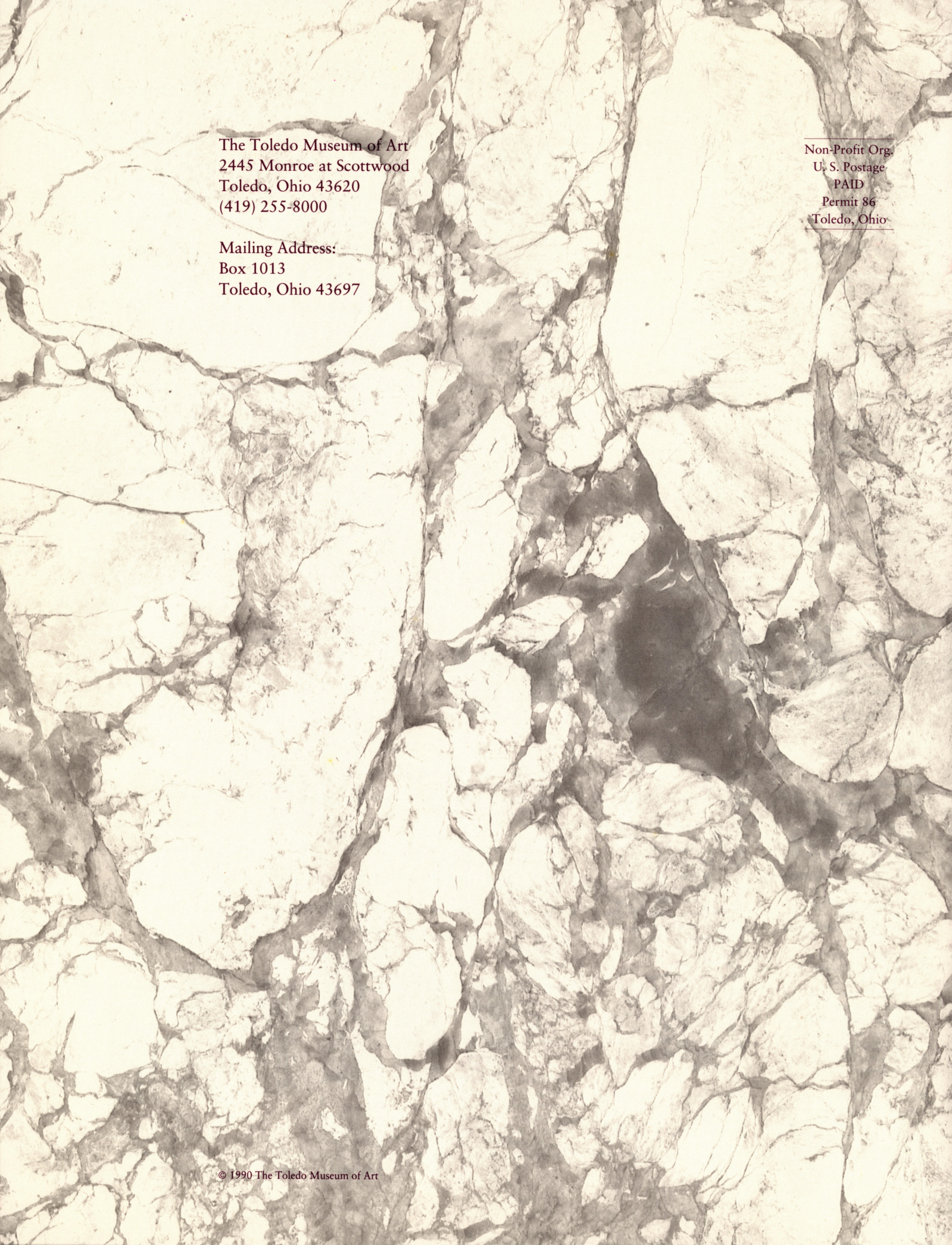
Sharon Bower, *Security Supervisor*
Donald King, *Security Supervisor*
Paul Benore, *Security Officer*
Joseph Cappelletty, *Security Officer*
Eva Flemmings, *Security Officer*
Mary Gaynier, *Security Officer*

Leonard Stewart, *Security Officer*
Austin Tuttle, *Security Officer*
Thomas Wiciak, *Security Officer*

Security Guards

Valentine Bach
Alice Baker
Vernon Bauer
Richard Bigelow
Carl Burzynski
Jack Bustow
Warren Byrd
William Carman
Tom Conrad
William Covrett
Arthur Dennis
Jim Downing
Donald Duahime
John Ehret
Frank Eilerman
Taul Ellis
Norman Foster
Arthur Frost
Norman Glaser
Richard Gonsowski
Andrew Grevis
Norman Grodi
Frederick Hakius
Ralph Higgins
James Hoovan
Stephen Horvath
Chet Ingledue

James Johnson
Joyce Johnson
Jack Kale
Paul Keyser
Kasmer Klapp
Richard Lake
Raymond Lentz
Edward Maher
Paul Martin
James McCully
John McLean
Alex Meidt
Walter Meier
Cloyd Mills
Wendle Moore
Ray Patterson
Robert Putnam
Bill Rabideau
Mike Ray
Rawls Reeder
Paul Reeme
Reynold Rees
Basil Richards
Joseph Roberts
Steve Sanford
Harry Schall
Harry Schulman
George Smith
Walter Synowczyk
Leonard Wagner
James Wagner
Roger Wright



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(419) 255-8000

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Toledo, Ohio 43697

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